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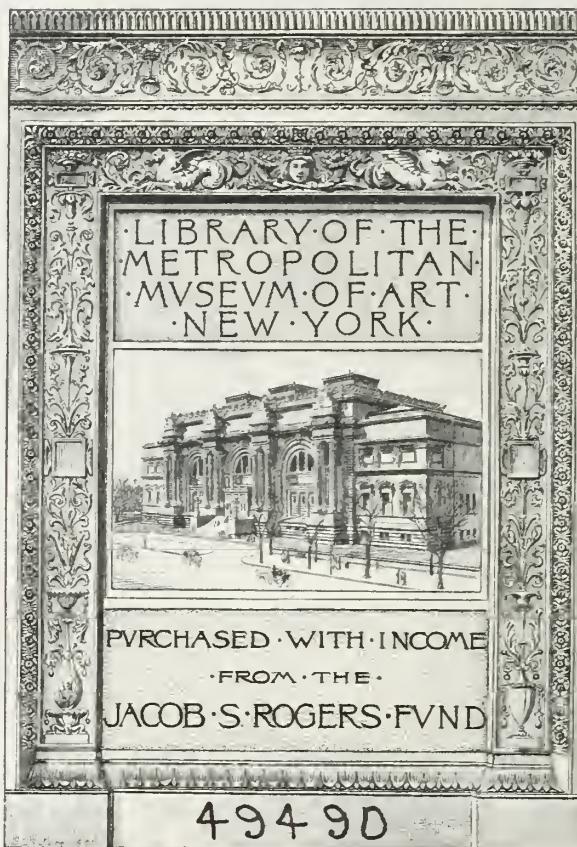
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ITALIAN AND AMERICAN FURNITURE  
ITALIAN PAINTINGS AND GREEK AND  
ROMAN ANTIQUITIES

ON FREE PUBLIC VIEW

FROM SATURDAY, OCTOBER 25, 1924, UNTIL  
DATES OF SALE , FROM 9 A. M. TO 6 P. M.

SUNDAY EXCEPTED

UNRESTRICTED PUBLIC SALE

AFTERNOONS OF OCTOBER 29, AT 3 O'CLOCK  
AND OCTOBER 30, AT 2:15 O'CLOCK



EXHIBITION AND SALE AT THE

AMERICAN ART GALLERIES

MADISON AVENUE , 56TH to 57TH STREET  
NEW YORK



ILLUSTRATED CATALOGUE OF

GREEK, ROMAN AND ETRUSCAN ANTIQUITIES  
TERRA-COTTAS AND POTTERY, ITALIAN PAINTINGS  
AND BAS-RELIEFS OF THE XV AND XVI CENTURIES

IMPORTANT XVI, XVII AND XVIII CENTURY ITALIAN  
AND EARLY AMERICAN FURNITURE, Including Forged  
Iron and Brass Andirons, A rare set of six Carved Mahogany  
Chairs by Burling, New York, and a Florentine Ivory Inlaid Wal-  
nut Refectory Table, EASTERN RUGS AND CARPETS

THE COLLECTION OF THE LATE  
**PROFESSOR A. L. FROTHINGHAM**  
PRINCETON UNIVERSITY

*Sold by Order of the Executors*  
PROFESSOR HENRY D. THOMPSON AND  
DR. EDWARD QUINTARD

SALES CONDUCTED BY MR. O. BERNET & MR. H. H. PARKE  
**AMERICAN ART ASSOCIATION, INC.**  
MANAGERS



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TERRA-COTTAS AND POTTERY ✓ ITALIAN PAINTINGS  
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*The AMERICAN ART ASSOCIATION, INC.*

*Designs its Catalogues  
and Directs All Details of Illustration,  
Text and Typography*

## THE COLLECTION OF THE LATE PROFESSOR ARTHUR L. FROTHINGHAM OF PRINCETON UNIVERSITY

PROFESSOR FROTHINGHAM, the eminent archaeologist, was a great pioneer in his field and rendered magnificent service to the cause of classic art in this country, not only by his founding of the *American Journal of Archaeology* but also by his great erudition. His studies covered a wide field, giving that breadth of attainment so necessary for a scholar. While studying Oriental languages at Rome, first with the Christian Brothers, afterwards at St. Apollinare and the Royal University, his future bent unfolded itself, for he did much private excavating for sculpture and other objects, making many "finds". This aroused an interest that finally made him an enthusiastic archaeologist. He received many degrees at home and abroad and was a member of numerous distinguished foreign archaeological societies. He wrote several serious works on classic sculpture and architecture, which have been of great assistance to the architects of America and his "Mediæval Art Inventories of the Vatican" and his "Monuments of Christian Rome" are of great interest and importance.

The classic portion of the collection is represented by a series of Roman sculptured marbles and fragments mainly of the second and third centuries, several of great merit, such as the group of three heads of wild horses and the Apollo torso.

The terra-cottas are interesting, especially for the diversity of their origin and periods, for there are Hellenistic heads and figurines from the ancient Asia Minor city of Myrina, from Tarentum and other southern Italian cities from the fifth to the second century B.C.; others are Roman from the second to the fourth century of the Christian era.

The black Etruscan and decorated Roman pottery vessels and a few bronzes of the fifth to the first century B.C. are of more than passing interest; included with them are two Corinthian bottles of the fifth century B.C.

A small collection of Pompeian fresco fragments gives a very definite idea of the dainty ideals of the early Roman fresco painters.

Of course, it was impossible for the Professor to have lived in Italy for such lengthy periods without becoming somewhat obsessed by the Primitive paintings, sculptures and stucco bas-reliefs of the early Italians.

A number of fresco and other paintings of decorative distinction of the XIV, XV and XVI Century schools are in the exhibition, together with two fine marble bas-reliefs of high order, a very beautiful bust of Our Lord by Luca della Robbia, a notable stucco triptych and an exceptionally interesting sculptured marble reliquary by the brothers Antonio and Cristoforo Mantegazza, who were so famous for their work in Milan from 1464 to 1490, during the transition Gothic-Renaissance period.

Amongst the more intimate portion of the collection are a number of exceptionally fine Italian inlaid tables and commodes, many gilded mirrors of the XVIII century and earlier carved walnut furniture.

The latter includes a remarkably fine inlaid refectory table of the XVI century, several Dantesca and Savonarola chairs and a superb small late XV century cabinet displaying all the intricate inlay for which this period was famous. It is in virgin condition even to its mountings of forged iron.

A few early Italian and American brass and forged iron andirons and guards are of a distinctly decorative character.

There are also a number of American tables and chairs of the XVIII century, mainly inherited. Amongst these is a very charming set of six mahogany ladder-back chairs made by that famous New York chaimaker, Burling; these are in pristine condition and are exceptionally beautiful in color.

FRANK H. G. KEEBLE.

# CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and deposit by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**VI. Receipted bills:** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

**VII. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carrier to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such carriage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

**VIII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**IX. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**X. Records:** The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

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Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET,  
HIRAM H. PARKE,  
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,  
MANAGERS.

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The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

*The AMERICAN ART ASSOCIATION, INC.*  
MADISON AVENUE, 56TH TO 57TH STREET  
NEW YORK CITY

# CATALOGUE



# FIRST SESSION

WEDNESDAY AFTERNOON, OCTOBER 29, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

Catalogue Numbers 1 to 117 inclusive

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## SCARABS OF THE GREEK AND ROMAN PERIODS ROMAN AND ETRUSCAN BRONZES

### 1—THREE ENGRAVED SCARABS

45. Intaglio cut, with potters, the third with a head of Venus.

### 2—TWO SCARABS

12.5. In the form of beetles; intaglio cut with various figures.

### 3—TWO SCARABS

12.5. One, intaglio cut with a laureated head of a Roman emperor, the other with a mask in slight relief.

### 4—TWO PTOLEMAICS

17.5. XVIII Dynasty  
In the form of beetles, engraved with intaglio cut, with symbolic cuts.

### 5—TWO GRECO-ROMAN SCARABOIDS

I Century B.C.

32.5. In the form of beetles; intaglio cut, one, the figure of a man, the other, a bird.

### 6—TWO SCARABOIDS

Greek, IV Century

12.5. One, the form of a beetle, intaglio cut with Hercules and Nemean lion; the other cut with a laureated senator.

### 7—THREE ROMAN BRONZES

I Century B.C.

7.5. A circular medallion bearing an obverse and reverse head of a Roman warrior; much incrusted with verdigris. Two winged demi-figures scrolling to a mask at foot; much incrusted. Probably used for vase or other handles.

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8—TWO BRONZE FIBULAE

*Etruscan, II Century B.C.*

4. Arch loop fronts, one decorated with chevrons, the other with cruciformed motives surrounded by small pierced medallions.

9—LEAD VOTIVE MEDAL

*Byzantine, IX Century*

2. Oblong, with two half-length figures of saints surrounded by an inscription much coated with incrustations owing to long burial.

10—THREE BRONZE FIGURINES

*Etruscan, V Century B.C.*

12. 50 Standing figures of men in almost similar attitudes. Deeply incrusted with verdigris and earthy substances.

11—TWO ROMAN BRONZE MIRRORS AND STAFF TERMINALS

*I Century B.C.*

12. 50 One of the mirrors engraved with a figure of a woman dancing. The staff terminal a dancing figure in full relief, bearing a coiled serpent in her two hands.

*Lengths, 8½, 7¼ and 10½ inches.*

12—REPOUSSÉ COPPER HEAD

*Roman, I Century B.C.*

42. 50 VENUS. Of beautiful countenance, her waved hair caught with a fillet, reminiscent of that of the Venus de Milo.

ROMAN TERRA-COTTA LAMPS, HEADS AND BAS-RELIEFS  
OF THE II TO IV CENTURIES

13—FOUR TERRA-COTTA LAMPS

*Roman, IV Century*

25. Boat-shaped, with enrichments of leaves, gadroons and berries, one having a sacred cross at centre.

*Note:* These lamps have been found in great numbers in the catacombs of Rome.

14—FOUR TERRA-COTTA LAMPS

*Roman, IV Century*

10. Boat-shaped; three decorated with borders of berries, the fourth with sacred monogram surrounded by gadroons.

15—THREE TERRA-COTTA LAMPS

*Roman, IV Century*

7. 50 Various boat-shapes, one with the head of a Roman warrior and chevroned border, another with a double piece and the third with emblematic border.

16—SIX TERRA-COTTA FRAGMENTS

*Roman, II Century*

Two with laughing masks, another a lion's head, two of nymphs and the sixth a standing figure of Hercules.

17—SIX TERRA-COTTA FRAGMENTS

*Roman, II Century*

Two figures of vestals, Hercules, two standing torsos and half-length Bacchus.

18—SIX TERRA-COTTA FRAGMENTS

*Roman, II Century*

Two winged nymphs; one scrolled terminal, centered by a mask; the torso of a dancing figure; another, a portion of a weird lion and the sixth showing a vestal pouring a libation to a chimeric lion.

19—SIX TERRA-COTTA HEADS

*Roman, II Century*

Four Bacchic and grotesque masks; an architectural fragment in an oval frame; and the sixth, vestals with their sacrifices.

20—FOUR TERRA-COTTA HEADS

*Roman, II Century*

Two masks; a roof terminal having a mask supported by honeysuckle motive, and the fourth, a recumbent centaur.

21—TERRA-COTTA BAS-RELIEF

*Roman, II Century*

Oblong panel, exhibiting a combat between two warriors, one of which is falling from his horse. The cresting is of crown motives.

22—TERRA-COTTA BAS-RELIEF

*Roman, II Century*

The complete section at right displays The Passing of the Styx. Curious animals are before the boat, which is flanked by flat columns.

23—TWO GRECO-ROMAN TERRA-COTTA HEADS

*I Century B.C.*

Variously of a smiling young girl and of Apollo.

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25



24



25

24—FOUR GRECO-ROMAN TERRA-COTTA FRAGMENTS

*V Century B.C.*

40.

Variously of Apollo; the standing figure of a vestal; the head of a man and the fourth, the head of a chubby boy.

25—TWO GRECO-ROMAN TERRA-COTTA HEADS *I Century B.C.*

210.

One of a Greek senator, the other of a patrician matron.

HELLENISTIC TERRA-COTTA HEADS AND FIGURINES, ASIA MINOR AND SOUTHERN ITALIAN OF THE V TO III CENTURY B.C.

26—FIVE HELLENISTIC TERRA-COTTA HEADS

*Asia Minor, V Century B.C.*

17.50

Variously of two Venuses; the seated figure of a matron; a patrician matron and a youth. From the ancient Asia Minor city of Myrina.

27—HELLENISTIC TERRA-COTTA HEADS

*Asia Minor, V Century B.C.*

37.50

Variously of four warriors, Venus and a youth. Evidence of polychrome on one. From the ancient Asia Minor city of Myrina.

28—THREE HELLENISTIC TERRA-COTTA HEADS

*Asia Minor, III Century B.C.*

30.

Variously of Hercules and two Venuses. From the ancient Asia Minor city of Myrina.

29—EIGHT HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

22. 30. Variously of Venus, Bacchanti and five men. From the ancient Asia Minor city of Myrina.

30—EIGHT HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

15. Variously of two Venuses, Bacchanti, a smiling boy and four men. From the ancient Asia Minor city of Myrina.

31—SIX HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

45. Variously of two Bacchanti, two Venuses and two elderly men. From the ancient Asia Minor city of Myrina.

32—SIX HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

20. Variously of a patrician matron, a curly-haired boy and four male dignitaries. From the ancient Asia Minor city of Myrina.

33—SIX HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

25. Variously of five patrician matrons and a chubby-faced boy. From the ancient Asia Minor city of Myrina.

34—FOUR HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

27. 30. Variously of Silena, Venus, Apollo and a much-bearded man. From the ancient Asia Minor city of Myrina.

35—FOUR HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

15. Variously of two patrician matrons; Hercules and Bacchus. From the ancient Asia Minor city of Myrina.

36—HELLENISTIC TERRA-COTTA HEADS      *III Century B.C.*

12. 30. Variously of patrician maidens, satyrs and men, including one circular plaque of Ganymede and the Swan. From the ancient Asia Minor city of Myrina.

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37—SIX HELLENISTIC TERRA-COTTA HEADS

*Asia Minor, III Century B.C.*

*20.*

Variously of Minerva, two Venuses, two patrician matrons and a lion.

38—FOUR HELLENISTIC TERRA-COTTA HEADS

*Asia Minor, III Century B.C.*

*32.50*

Variously of a bearded man, Hercules, Mercury, Apollo and Venus.

39—FOUR ROMAN TERRA-COTTA HEADS

*II Century B.C.*

*22.50*

Variously of two patrician matrons, Ganymede and a satiric man.

40—THREE ROMAN TERRA-COTTA HEADS

*II Century B.C.*

*55.*

Variously of Venus and two bearded men wearing remarkable headdresses.

41—FIVE ITALO-GRECIAN TERRA-COTTAS

*III Century B.C.*

*17.50*

Groups of: A sleeping boy, another of Bacchus and his ass and three heads of matrons. From the Italian city of Tarentum.

42—TWO ITALO-GRECIAN TERRA-COTTA FIGURES

*III Century B.C.*

*15.*

Figures of vestals, one wearing voluminous robes and standing, the other seated. From the Italian city of Tarentum.

43—ITALO-GRECIAN TERRA-COTTA FIGURINE

*III Century B.C.*

*12.50*

Standing figure of a patrician matron wearing a hood over her curling hair and clinging robes. From the Italian city of Tarentum.

44—ITALO-GRECIAN TERRA-COTTA FIGURINE

*III Century B.C.*

*15.*

Standing figure of vestal wearing voluminous robes. On molded base. Traces of polychrome appear. From the Italian city of Tarentum.



45

47

46

45—ITALO-GRECIAN TERRA-COTTA FIGURE

*III Century B.C.*

*25.* Apollo seated with a loose drapery over his lower limbs and laureated headdress. From the Italian city of Tarentum.

46—ITALO-GRECIAN TERRA-COTTA FIGURINE

*III Century B.C.*

*26.* Standing figure of a patrician matron wearing voluminous robes. From the Italian city of Tarentum.

47—GREEK TERRA-COTTA FIGURINE

*IV Century B.C.*

*35.* Seated figure of a matron wearing curiously coroneted headdress and archaic, voluminous robes. In full relief.

*47A- Figure  
30.*

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DECORATED CORINTHIAN AND BLACK ETRUSCAN  
POTTERY OF THE V TO II CENTURY B.C.

48—Two BLACK POTTERY TOYS      *Etruscan, II Century B.C.*  
*In the form of roosters, one having an aperture at the base.*

17.50  
49—Two BLACK POTTERY VESSELS      *Etruscan, II Century B.C.*  
(a) Molded bowl on outcurving foot.  
(b) Graceful pitcher with incurved mouth and fine loop strap handle.  
*Heights, 3 1/4 and 5 1/4 inches.*

12.50  
50—Two BLACK POTTERY BOWLS      *Etruscan, II Century B.C.*  
*Slightly molded bodies, one with loop handle.*  
*Heights, 4 1/2 and 3 3/4 inches.*

17.50  
51—BLACK POTTERY PITCHER AND VASE      *Etruscan, II Century B.C.*  
(a) Pitcher with broad incurving mouth, decorated with fan-shaped motives and having loop handle.  
(b) Pear-shaped vase, with narrow band of a procession of animals on shoulders, one arranged for loop handle which does not exist.  
*Heights, 6 1/4 and 4 3/4 inches.*

20.  
52—BLACK POTTERY PITCHER AND CRATER      *Etruscan, II Century B.C.*  
(a) Pitcher with broad incurved mouth and loop handle.  
(b) Deep bowl with two rounded loop handles at sides.  
*Heights, 6 and 4 1/2 inches.*

53—Two DEEP BLACK POTTERY BOWLS      *Etruscan, II Century B.C.*  
*With sloping sides, having rope motive surrounding it above the underbody. On short flaring foot, loop strap handles.*  
(b) Goblet-shaped, banded around the upper body and having a tooth motive just above the underbody.  
*Heights, 5 1/4 and 6 inches*

54—BLACK POTTERY BOWL

*Etruscan, II Century B.C.*

42.50 Molded bowl, enriched with scratching and chevron band, having long loop handle and curiously flanged crown.

*Height, 11 inches.*

55—RED-YELLOW POTTERY PITCHER      *Etruscan, II Century B.C.*

25. Graceful, pear-shaped body, with slightly molded flaring mouth and strap loop handle, having two curious horns at crown. Enriched with scratched flutings, bands of scrollings and archaics.

*Height, 12½ inches.*

56—Two BLACK POTTERY BOWLS      *Etruscan, II Century B.C.*

17.50 Globular body with flaring mouth, having pinched spout and loop handles.

*Height, 9½ inches.*

57—BLACK POTTERY PITCHER      *Etruscan, II Century B.C.*

12.50 Pear-shaped body, with finely flaring mouth and horn loop handle. Enriched with scratching of fan-shaped motives and half rosettes.

*Height, 9¼ inches.*

58—BLACK POTTERY PITCHER      *Etruscan, II Century B.C.*

22.50 Oviform; curving mouth having pinched spout and horn loop handle.

*Height, 12½ inches.*

59—Two CORINTHIAN DECORATED POTTERY BOTTLES

*V Century B.C.*

10. Bulbous, with narrow neck, flaring mouth and small loop handle. One, enriched on old-yellow with bands of warriors and leaf motives; the other with lions amid floral scrollings.

*Height, 3½ inches.*

60—THREE POTTERY VESSELS      *Italo-Greek, II Century B.C.*

10. (a) Low circular, with loop handle and small spout; enriched with scrollings of orange-red on black.  
(b) Red and yellow crater.  
(c) Bowl with animalistic handles; enriched with bands of incuse lotus, scrollings and gadroons, on soft old-green.

*Heights, 3¼, 4 and 4¼ inches.*

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61—TWO DECORATED POTTERY VASES

*Italo-Greek, II Century B.C.*

50. (a) Oviform, with incurved neck and loop handles; enriched with banding of honeysuckle motives in mellow orange on black grounds.  
(b) Very graceful pear-shape, with slender neck. Enriched with figure of matron in red on black grounds.

*Heights, 7½ and 7¼ inches.*

62—DECORATED POTTERY CRATER

*Italo-Greek, II Century B.C.*

25. Bell-shaped, with loop handles. Enriched with votive figures in orange on black grounds.

*Height, 7½ inches.*

63—DECORATED POTTERY VASE

*Italo-Greek, V Century B.C.*

37.50 Oviform, with trumpet mouth and loop handles. Decorated in black with subject TAMING OF A WILD BULL and honeysuckle banding on mellow orange grounds.

*Height, 10¼ inches.*

FRAGMENTS OF POMPEIAN FRESCO PAINTINGS

64—THREE POMPEIAN FRESCO FRAGMENTS

*I Century*

15. Oblong; one highly scrolled on red grounds, another displaying a tragic mask and the third a young girl playing a lyre.

65—TWO POMPEIAN FRESCO FRAGMENTS

*I Century*

70. Two oblong panels, one displaying a vestal offering a libation to a partly seen animal before a red background, another a dancing boy playing a lyre.

66—TWO POMPEIAN FRESCO FRAGMENTS

*I Century*

42.50 Two oblong panels, one displaying a chimeric animal amidst scrollings, the other three figures in a Bacchic dance.

67—POMPEIAN FRESCO FRAGMENT

12.50 Square; displaying in very delicate tones, scrollings, birds and demi-figures.

68—MOSAIC FRAGMENT      *Romano-Carthaginian, I Century B.C.*

32. 50 The centre displays a wee figure riding what appears to be a zebra. Border at crown and right side of seroled round medallions executed in green, blue, yellows, pinks and ivories.

ROMAN SCULPTURED STATUARY MARBLE FRAGMENTS  
OF THE II AND III CENTURIES

69—THREE SCULPTURED STATUARY MARBLE HEADS

*Roman, III Century*

45. (a) A young maiden, with long combed back hair.  
(b) Bacchus laureated head.  
(c) Head of a man and a boy.

70—SCULPTURED MARBLE BUST

*Roman, III Century*

50. Double-headed bust of Silene, with curling beard.  
*Height, 9 inches.*

71—SCULPTURED STATUARY MARBLE HEAD

*Roman, IV Century*

55. Apollo, with curiously filleted long hair. A repliea of an early Greek head. On molded circular green marble base.  
*Height, 10 inches.*

72—THREE SCULPTURED MARBLE FRAGMENTS

*Roman, III Century*

50. (a) Children fighting off a chimeric bird.  
(b) Torso of a woman.  
(c) Vase of flowers.

73—FOUR SCULPTURED MARBLE FRAGMENTS      *Roman III Century*

12. 50 (a) Torso of Apollo.  
(b) Torso of a matron.  
(c) Torso of a Baehante.  
(d) Gryphon in arched niche.

74—FOUR SCULPTURED MARBLE FRAGMENTS      *Roman, III Century*

15. (a) Two playful boys.  
(b) Head of a laureated, bearded man.  
(c) Bust of a headless warrior in armor.  
(d) Bust of Apollo; headless.

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75—FOUR SCULPTURED MARBLE FRAGMENTS *Roman, III Century*

15. (a) Torso of Hercules.  
(b) Three torsos of draped vestals.

76—FOUR SCULPTURED MARBLE FRAGMENTS *Roman, III Century*

10. (a) Two heads of men.  
(b) Two heads and torsos of divinities.

77—FOUR SCULPTURED MARBLE FRAGMENTS *Roman, III Century*

10. (a) Two portions of draped torsos.  
(b) Half-length of a vestal.  
(c) Torso of a voluminously draped sybl.

78—FOUR SCULPTURED MARBLE FRAGMENTS *Roman, III Century*

15. (a) Head of a hero.  
(b) Half-length of a boy.  
(c) A winged figure.  
(d) A geometric entablature.

79—TWO SCULPTURED MARBLE FRAGMENTS *Roman II Century*

55. (a) Entablature, with central molded oblong panel, flanked by Bacchic figures.  
(b) Group of four men, at a votive offering.

80—THREE SCULPTURED MARBLE FRAGMENTS *Roman III Century*

12.50 (a) Torso of Hercules.  
(b) Head of an oracle.  
(c) Head of a man and a boy.

81—TWO SCULPTURED MARBLE FRAGMENTS *Roman, III Century*

45. Arched heads of Oracles, with long flowing hair.

82—TWO SCULPTURED MARBLE FRAGMENTS *Roman, III Century*

50. (a) Three Sages in close proximity, after a discussion.  
(b) Satyr and torso of Apollo.

83—FOUR SCULPTURED MARBLE FRAGMENTS *Roman, II Century*

14-5. (a) Two heads of Oracles.  
(b) Two draped lower limbs of vestals.



84

84—SCULPTURED STATUARY MARBLE FRAGMENT

*Roman, II Century*

*625.* Three wild horses' heads in close proximity. Modeled with exceeding vigour.

85—TWO STATUARY MARBLE FRAGMENTS      *Roman, III Century*

*45.* (A) Group of three personages surrounding a sick man.  
(B) Youth wearing peaked cap.

86—TWO SCULPTURED MARBLE FRAGMENTS      *Roman, II Century*

*60.* (A) Three-quarter length of a vestal wearing flowing draperies.  
(B) Boy supporting a bracket upon his head.

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87

87—SCULPTURED STATTUARY MARBLE FRAGMENT

*Roman, II Century*

*65.* Torso of youthful warrior, wearing long toga.

88—EIGHT SCULPTURED MARBLE GROUPS      *Roman, III Century*

(a) Four, with foliage and fruit.

*40.* (B) Four, with heads of different personages.

89—SCULPTURED STATTUARY MARBLE FRAGMENT

*Roman, II Century*

*30.* A flying amor, holding a drapery in his hands.

PAINTINGS OF THE SIENESE AND ITALIAN SCHOOLS FROM  
THE XIV TO XVIII CENTURY AND OF THE BYZANTINE  
SCHOOL, IX CENTURY

ITALIAN  
LATE XVIII CENTURY

90—THREE IVORY MINIATURES

(a) A young woman playing a virginal.

*Height, 4 $\frac{7}{8}$  inches; width, 4 $\frac{1}{4}$  inches.*

(b) Leonardi da Vinci, demonstrating sculpture to his students.

*Height, 4 $\frac{1}{8}$  inches; width, 4 $\frac{1}{8}$  inches.*

(c) A bearded man standing between two young women.

*Height, 4 $\frac{1}{2}$  inches; length, 5 $\frac{1}{2}$  inches.*

ITALIAN SCHOOL  
XV CENTURY

91—THE PRELATE.

45. Illuminated parchment: Height, 7 $\frac{1}{2}$  inches; width, 5 $\frac{1}{2}$  inches

A Prelate seated on daisd throne receiving his devoted monks.

BYZANTINE SCHOOL  
IX CENTURY

92—HEAD OF OUR LORD

45. Panel: Height, 6 $\frac{1}{2}$  inches; width, 4 $\frac{1}{2}$  inches

He wears curling long hair and beard and a curious robe. Gilded background.

ITALIAN SCHOOL  
LATE XVIII CENTURY

93—CLASSICAL SUBJECTS (Twelve)

40. Painted on glass: Height, 4 $\frac{5}{8}$  inches; length, 7 $\frac{3}{8}$  inches

Many varied scenes of mythology. Jove, Venus and numerous others in interesting groups.

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ITALIAN SCHOOL  
XVI CENTURY

94—THE ADORATION OF THE VIRGIN

*40.* *Illuminated parchment: Height, 9 $\frac{3}{4}$  inches; width, 6 inches*

Within a curious niche the Holy Mother sits at left adoring the Saviour resting on an altar. St. Joseph and others are grouped around. In old tabernacle frame.

BYZANTINE SCHOOL  
IX CENTURY

95—ST. JEROME IN THE DESERT

*40.* *Arched panel: Height, 6 $\frac{3}{8}$  inches; width, 4 $\frac{3}{8}$  inches*

Under an arched grotto the ecstatic kneels at his devotion, his emblematic lion at his side. Gilded background.

BYZANTINE SCHOOL  
IX CENTURY

96—THE CRUCIFIXION

*35.* *Arched panel: Height, 6 $\frac{3}{8}$  inches; width, 4 $\frac{3}{8}$  inches*

The Holy Saviour is seen hanging on a cross before a fence and gilded background. The two Marys kneel at sides looking up in sorrow to his dead body.

ITALIAN SCHOOL  
XVII CENTURY

97—THE MAGDALENE

*25.* *Copper panel: Height, 8 inches; width, 5 $\frac{3}{4}$  inches*

The saddened figure is seated at left before a grotto, reading and contemplating the distant crucifixion.

*Note:* On the back of the copper panel is a finely engraved view of the martyrdom of St. Sebastian.

SIENESE SCHOOL  
XIV CENTURY

98—*BUSTS OF WARRIORS (Two)*

*30.*      *Panel: Height, 17½ inches; width, 16 inches*

Warriors wearing most elaborate armor, within curiously lobed arches.  
*(Companions to following)*

SIENESE SCHOOL  
XIV CENTURY

99—*BUSTS OF WARRIORS (Six)*

Companions to preceding and following.

*30.*

SIENESE SCHOOL  
XIV CENTURY

100—*BUSTS OF STUDENTS (Five)*

Companions to preceding and following.

*30.*

SIENESE SCHOOL  
XIV CENTURY

101—*BUSTS OF THREE PATRICIAN MAIDENS*

*30.*      *Panel: Height, 15 inches; width, 13¾ inches*

The noble dames are within elaborately scrolled arches having spiral columns.

*Note:* Although differences appear in composition, they would find a place with the other in a scheme of decoration.

*(Companions to preceding and following)*

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SIENESE SCHOOL  
XIV CENTURY

102—FOUR WARRIORS AND STATESMAN

*20.* *On panel: Height, 17 inches; width, 16 $\frac{1}{4}$  inches*

Within square arches having early Renaissance enrichment, seen at half length, stand the varied figures.

*Note:* Two of these panels are set in one frame.

*(Companions to preceding)*

VENETIAN SCHOOL  
XVII CENTURY

103—MADONNA AND CHILD

*85.* *Height, 19 inches; width, 15 $\frac{1}{2}$  inches*

A beautiful Holy Mother seated before a somewhat wooded landscape, holding her sleeping Son on her knees. She wears a haloed and light veil, yellow-crimson robes and blue mantle.

SCHOOL OF Giotto  
ITALIAN, XIV CENTURY

104—ST. URSULA

*Out* *On panel: Height, 23 $\frac{1}{4}$  inches; width, 12 $\frac{1}{2}$  inches*

The Saint, seen at half-length, holds a pair of pincers with her two hands. She wears a gilded halo, long hood which falls to her shoulders and a lavender-gray large robe.

SCHOOL OF DUCCIO  
SIENESE, XIV CENTURY

105—THE ANNUNCIATION

*155.* *On panel: Height, 14 inches; length, 18 $\frac{3}{4}$  inches*

At left the voluminously robed announcing angel hastily approaches the Holy Mother who stands at right wearing interesting hooded robes and mantle. In the distance are the towers of a city.



ITALIAN SCHOOL  
XVI CENTURY

106—CHRIST CROWNED WITH THORNS

*210.*      *On panel: Height, 12 inches; width, 9 inches*

A noble expression of resignation is on the face of Our Lord, who is crowned with thorns which give him a grievous hurt. His hair is combed back and falls on his shoulders over a crimson robe; he also wears a slight moustache and double-forked short beard. Seen almost at bust-length.

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ITALIAN SCHOOL  
XVII CENTURY

107—MADONNA AND CHILD

*108.* Height, 9 $\frac{1}{4}$  inches; width, 7 $\frac{1}{4}$  inches

Beautiful Holy Mother, in contemplation of a missive, is seated about centre wearing rose-crimson and green robes and a hooded mantle; her Son stands on her knee and is smiling, trying to draw her attention by placing his hand on her chin.

BYZANTINE SCHOOL  
IX CENTURY

108—MARRIAGE OF ST. CATHERINE

*109.* Panel: Height, 12 inches; width, 11 $\frac{3}{4}$  inches

Contemplative Madonna is seated toward right wearing red robes and beautifully embroidered hooded mantle and is holding the Saviour on her knee, who is holding out a ring to the charming St. Catherine standing at left. Gilded background.

BYZANTINE SCHOOL  
IX CENTURY

109—BUST OF OUR LORD

*45.* On panel: Height, 14 $\frac{3}{4}$  inches; width, 8 $\frac{3}{4}$  inches

The Saviour, seen at half length, is before a golden background holding his right hand in exultation and with his left presenting an open missive. He wears his hair closely back from his forehead, rose-pink robes and a dark green-black mantle.

BYZANTINE SCHOOL  
IX CENTURY

110—*THE HOLY MOTHER AND SAVIOUR*

*Out* On panel: Height, 20½ inches; width, 16¼ inches

Figure of the Madonna holding her voluminously robed Son on her left arm. She wears a brocaded halo and red-lined deep green, embroidered hood which falls as a mantle over her red-crimson robes. At crown and left and right are two demi-figures of cherubim before a gilded background.

*Note:* This painting has definitely been assigned to the School of Rico de Cania by a number of experts.

SCHOOL OF BOLOGNA  
XV CENTURY

111—*THE MADONNA AND SAINTS*

*Out* Height, 20½ inches; width, 16 inches

The Holy Mother, wearing crimson robes and green mantle, is seated behind a parapet over which a tapestry is thrown. She holds the Saviour on her left knee while he turns his head toward her. At left St. Sebastian is seen standing before a landscape. At right St. Mary Magdalene with her emblem and below her St. Catherine, holding her wheel and palm branch. In ancient sculptured walnut tabernacle frame.

SCHOOL OF MATTEO DI GIOVANNI  
SIENESE, XV CENTURY

112—*THE HOLY MOTHER AND SAINTS*

*Out* Height, 23¼ inches; width, 14¾ inches

The Virgin is seen at half-length, her head slightly inclined toward her Son whom she holds in her arms toward left. She is of modest devotional aspect and wears a halo and a deep green hood which falls over her beautiful crimson robes. At the left and right toward the upper portion are two youthful saints.

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SCHOOL OF LIPPI  
ITALIAN, XV CENTURY

113—THE HOLY FAMILY

*Out*      *On arched panel: Height, 26 inches; width, 15 inches*

Lovely Virgin standing toward right, wearing a gilded nimbus, a scarf of soft lavender-gray over her head with which her Son toys. She is attired in robes and deep green mantle. Little St. John wearing his proverbial hair-shirt is seen at lower left.

(Illustrated)

ITALIAN SCHOOL  
LATE XVII CENTURY

114—ST. MARY MAGDALENE

*60.*      *Height, 24½ inches; width, 19 inches*

St. Mary Magdalene seen at half-length, her head raised watching The Ascension of Our Lord. She wears brown hair curling to her shoulders over her mellow yellow robes and a green mantle. Her left hand is on her breast giving an air of great contemplation.

ITALIAN SCHOOL  
XV CENTURY

115—CHRIST IN THE GARDEN OF GETHSEMANE

*30.*      *On panel: Height, 25½ inches; width, 19 inches*

Noble figure of Our Lord standing about centre holding an orb in his left hand and wearing long hair curling on to his shoulders over a gray robe. A mantle of rich mulberry-erimso is thrown around him. He is under a tree on which several birds are perched. In the distance edifices are seen with the spires of Jerusalem. It is interesting to note that the trunk of the tree, the large robes and the faces of the distant buildings are of inlay of mother-of-pearl.



No. 113—THE HOLY FAMILY  
(*School of Lippi*)

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SCHOOL OF LIPPI  
ITALIAN, XV CENTURY

116—THE ADORATION OF THE VIRGIN

*220.* On panel: Height, 23 inches; width, 16½ inches

In foreground of a rocky romantic landscape, the Holy Mother kneels, her hands joined in adoration before her Son who rises towards the left on the ground. The Holy Mother wears a nimbus, a light veil over her head, rose-crimson robes and a voluminous green mantle. In the landscape a shepherd approaches.

(Illustrated)

ITALIAN SCHOOL  
FLORENTINE, XVI CENTURY

117—VIRGIN AND CHILD

*160.* Height, 22 inches; width, 15¼ inches

The Holy Mother appears at three-quarter length, seated; she holds her Son on her lap, who stands graciously beside her. She is robed in dull red with a mantle thrown across her shoulders and wears a curious haloed nimbus. Two cherubs' heads appear at left and right near crown. In tabernacolo frame.



No. 116—THE ADORATION OF THE VIRGIN  
(*School of Lippi*)



# SECOND AND LAST SESSION

THURSDAY AFTERNOON, OCTOBER 30, 1924

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 118 to 277 inclusive

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### FORGED IRON AND BRASS LAMPS, FIRE-TOOLS AND OTHER OBJECTS

118—FAVRILE GLASS COVERED BOWL *Louis C. Tiffany*

Depressed globular body, with dome cover, having button terminal. Rich iridescence.

*Diameter, 13½ inches.*

20. 119—INTAGLIO CUT GLASS BEAKER *Bohemian, XVII Century*

15. Tapering round sides; cut with oval medallions of Bacchic subjects and surrounding scrollings.

*Height, 5¾ inches.*

120—Two BRONZE CABINET HANDLES *Paduan, XVI Century*

6. Lyre-shape; formed of two scrolled dolphins. Fine old yellow-brown patina.

*Height, 3¼ inches.*

121—FOUR BRASS CURTAIN HOOKS *English, Late XVIII Century*

12. Curved hook terminating in coroneted triple feather motives.

122—PIERCED COVERED BRASS VASE *Damascene, XVII Century*

✓. Bowl-shaped, with straight collar, spreading foot, and high dome cover. Engraved with figure medallions, surrounded by floral piercings.

*Height, 10 inches.*

123—COPPER URN *English, Directoire Period*

10. Bowl-shape, with incurved mouth and dome cover, on square base having ball feet. Much incrusted with verdigris.

*Height, 19 inches.*

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124—REPOUSSÉ HANGING LAMP      *Indian, Early XVIII Century*

✓ Urn-shape, with open scroll pendant; enriched with bands of archaic animals and seated figures.

*Height, 9 inches; diameter, 13½ inches.*

125—PIERCED BRASS SANCTUARY LAMP      *Italian, XVII Century*

125.50 Elliptical; with six scroll-pierced panels, balustered pendant, scroll handles and link chain for suspension. (Needs slight restoration.)

*Total height, 32 inches.*

126—CARVED AND GILDED CORONET      *Italian, XVII Century*

✓ Open four-lobed crown, surmounted with a cross and sustained on a band of leafage.

*Height, 11¾ inches.*

127—PEWTER LAMP      *Roman, XVII Century*

127. Long scrolled shaft with finely scrolled open handle and candlestick-like base having scroll molded edge. Shaft bears an urn-shaped glass lamp having three openings and cover.

*Height, 25½ inches.*

128—EARLY AMERICAN PIERCED BRASS FENDER

40. Molded front, with rounded ends; enriched with two bands of gadroons and two of geometrical piercings. On curious splay feet.

*Height, 9½ inches; length, 45 inches.*

129—TWO EARLY AMERICAN BRASS ANDIRONS

45. Molded shaft having extra large elongated ball terminal and octagonal base. Supported on scroll legs having double ball feet.

*Height, 19 inches.*

130—TWO BRASS ANDIRONS      *American, XVIII Century*

27.50 Faceted pear-balustered shaft, surmounted by similarly faceted urns. On molded square pedestal.

*Height, 19½ inches.*

131—TWO EARLY AMERICAN ANDIRONS

30. Interesting molded shaft and base, surmounted by quaint ball terminal. On scrolled legs having double ball feet.

*Height, 20 inches.*

132—TWO BRASS ANDIRONS

*American, XVIII Century*

40. Bulbous shaft, with pinnacle terminals supported on circular pedestals and arched legs having ball feet.

*Height, 21½ inches.*

133—EARLY AMERICAN BRASS AND IRON SHOVEL AND TONGS

20. Iron shafts with curiously capped brass sockets and baluster handles.

*Height, 30½ inches.*

134—BRASS SHOVEL AND TONGS

*American, XVIII Century*

20. Iron shafts having very fine socketed brass baluster handles.

*Height, 32 inches.*

135—EARLY AMERICAN SET OF FIRE-TOOLS

25. Consisting of iron shovel and tongs with balustered handles, set in stand having marble base and dolphin-head hooks for tools, on long shaft.

*Height, 33 inches.*

136—TWO BRASS AND FORGED IRON ANDIRONS

*Italian, Early XVI Century*

100. Molded square shaft diminishing at crown, supporting frontal hook, having similar brass ball terminal to larger one of shaft. On arched and fluted legs arranged with interesting Gothic scrolled piercing at front.

*Height, 30 inches.*

137—FORGED IRON AND BRASS FIRE-GUARD

*Italian, XVII Century*

100. Oblong frame, chiseled with feather and chevron motives; surmounted by brass ball finials at ends and supported on arched cross feet. Two pivoted, spiraled and scrolled brackets are under top bar for utensils. The side bars with interior and exterior scrollings and rings.

*Height, 49½ inches; length, 50 inches.*

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CARVED AND GILDED BRACKETS AND TERMINALS  
POLYCHROMED AND SCULPTURED SATATUETTES

138—SCULPTURED GREEN MARBLE CANDLESTICK

*Italian, XVIII Century*

*J. 50*  
Finely modeled head of boar, with loop-back handle and urn-shaped socket.

*Height, 5 inches.*

139—CARVED COVERED COCOANUT CUP

*Italian, XVII Century*

*H.*  
Egg-shaped, with hinged cover and balustered and gadrooned base. Enriched in low relief with scrollings of flowers.

*Height, 8½ inches.*

140—FOUR CARVED AND GILDED TERMINALS

*Italian, XVIII Century*

*Out*  
Two in the form of swans; two as spread eagles.

*Heights, 8 and 9¾ inches.*

141—FOUR CARVED AND GILDED TERMINALS

*Italian, XVIII Century*

*Out*  
Two in the form of swans; two varied spread eagles.

*Heights, 8 and 9 inches.*

142—THREE CARVED AND GILDED TERMINALS

*Italian, XVIII Century*

*Out*  
In the form of pelicans, perched on globular motives.

*Height, 12 inches.*

143—TWO CARVED WALNUT BRACKETS

*Italian, XVII Century*

*15.*  
Flute-molded semi-circular top, supported on an acanthus leaf husk.

*Heights, 7¾ inches; length, 12¾ inches.*

144—TWO CARVED AND GILDED BRACKETS

*Italian, XVII Century Style*

*20.*  
Serpentine-molded top; sustained by a winged amorino. (Need slight restoration.)

*Height, 9 inches; length, 10 inches.*

145—FOUR CARVED AND GILDED BRACKETS *Italian, Régence Period*

10. Half lozenge-shaped top, with tapering scrolled console, enriched with strap-arabesqued panel husks and leafage.

*Height, 10 inches; length, 12 $\frac{1}{2}$  inches.*

146—TWO CARVED AND GILDED BRACKETS *Italian, XVIII Century*

10. In the form of a florally wreathed half-basket having pendants of two entwined winged dolphins.

*Height, 10 $\frac{1}{4}$  inches; width, 9 $\frac{1}{2}$  inches.*

147—TWO CARVED AND GILDED BRACKETS *Italian, XVIII Century*

10. Molded oblong top, sustained by an amorino head and open scrollings.

*Height, 21 $\frac{1}{4}$  inches; width, 14 inches.*

148—SCULPTURED MARBLE HEAD *Italian, XVI Century*

17.50 Head of a curly-haired cherub, his wings drawn up under his chin. On arched background.

*Height, 8 inches.*

149—POLYCHROMED AND SCULPTURED PLANE-TREE HEAD

*Italian, Early XV Century*

15. Head of a Saintess; with curious headdress. Portions only of polychrome exist.

*Height, 8 $\frac{1}{4}$  inches.*

150—SCULPTURED WALNUT TORSO *Italian, XVI Century*

5. Putto, with curling hair. Vigorously modeled. Has been painted.

*Height, 10 inches.*

151—TERRA-COTTA STATUETTE *Italian, XVII Century*

30. Figure of a winged angel, kneeling in the attitude of adoration and wearing loose robes.

*Height, 10 $\frac{1}{2}$  inches.*

152—SCULPTURED WALNUT BUST *Italian, XVI Century*

17.50 ST. ANTHONY; wearing curling hair and robes caught by a brooch at neck.

*Height, 13 $\frac{3}{4}$  inches.*

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**153—SCULPTURED WALNUT GROUP**

*Italian, XV Century*

*153.*

MADONNA AND CHILD. The Virgin, wearing loose flowing robes and mantle over her head, is seated, holding the Saviour, who carries a dove, on her left arm. Has been painted old-red.

*Height, 13 $\frac{3}{4}$  inches.*

**154—TWO SCULPTURED AND GILDED STATUETTES**

*Italian, XVII Century*

*154.*

Winged angelic figure, with arm uplifted in exhortation; wearing voluminous robes and standing above the head of a cherub.

*Height, 27 $\frac{1}{2}$  inches.*

### ITALIAN FURNITURE OF THE XVIII CENTURY

**155—VELLUM BOUND VOLUME OF ENGRAVINGS**

*Rome, MDCXC*

*12.50*

Veteres Arcus Augustorum Triumphis Insignes—Ad Templum Sanctae Mariae de Pace, Cum Privilegio Sum Pontificis Superiorum Permissu.

*Length, 18 $\frac{3}{4}$  inches; width, 12 $\frac{1}{4}$  inches.*

*Note:* Profusely illustrated with classic figures and subjects on various triumphal arches.

**156—IVORY AND GOLD INLAID COFFRET**

*Persian, XVII Century*

*27.50*

Oblong, with hinged cover: enriched on all sides with panels of interlocking stellate motives in ivory and gold. On ivory button feet.

*Height, 6 $\frac{1}{2}$  inches; length, 14 inches.*

**157—INLAID WALNUT MINIATURE BUREAU**

*Italian, XVIII Century*

*12.50*

Oblong top, paneled with octagonal medallions; the front, with two drawers having imbricated double panels. On short fluted stump feet. (Needs restoration.)

*Height, 14 $\frac{1}{2}$  inches; length, 21 $\frac{1}{4}$  inches.*

**158—THREE CHESTNUT CHAIRS**

*Italian, XVIII Century*

*52.50*

Open arched backs having pierced, fluted vase-shaped splats. On stretchered cabriole legs. Loose seats covered in floral brocade of differing patterns.

159—CARVED WALNUT COFFRET

*Italian, XVII Century*

*30.* Molded and paneled oblong hinged top having central incurved oblong dome, enriched with medallion and guilloche motives. Double paneled front somewhat similarly enriched to top; on fluted cushion base with claw feet. (Portions of moldings restored.)

*Height, 16½ inches; length, 31 inches.*

160—TWO CARVED WALNUT CHAIRS

*Régence Period*

*35.* Open molded back with vase-shaped splat; enriched with strap and leaf scrollings, having a cartouche at crown. Supported on finely scrolled cabriole legs having similar enrichment to back. Seats in old-red floral armure damask.

161—TWO GILDED LAQUÉ ARMCHAIRS

*Italian, XVIII Century*

*35.* Molded square back and seat; one covered in black, the other in cream floral brocade. Open scrolled arms; supported on fluted square tapering legs. Finished in pale green laqué; the ornamentation gilded.

162—CARVED WALNUT ARMCHAIR

*Italian, Directoire Period*

*40.* Arched open back, scrolling into arms, having crowning motive and vase-shaped splat. Enriched with honeysuckle motives; on curved legs; loose seat. Covered in pale rose armure.

163—INLAID TULIPWOOD AND WALNUT PRIE-DIEU

*Italian, XVIII Century*

*45.* Feather paneled hinged top, enriched with bandings and central floral circular medallion; the frieze fitted with three mock drawers in front of interior compartments and two small drawers at flanks. Trimmed with *cuirre doré* handles in the form of nymphs. Supported on tapering legs having stock toes. (Needs restoration.)

*Height, 30½ inches; length, 34¾ inches.*

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164—INLAID SATINWOOD AND WALNUT SIDE TABLE

*Italian, XVIII Century*

35.

Molded oblong top with deep frieze, fitted with two drawers; top drawer and ends with satinwood panels of broadly banded king-wood. On tapering square legs.

*Height, 31 inches; width, 24½ inches.*

165—CARVED AND GILDED CONSOLE TABLE *Italian, XVIII Century*

25.

Leaf-molded oblong top, with pierced medallioned frieze. Supported on square paneled legs; enriched with acanthus leaves and husk drops. Inlaid rouge Brèche marble top.

*Height, 3 feet 3 inches; length, 5 feet 11 inches; width, 2 feet 11½ inches.*

166—CARVED AND GILDED CONSOLE TABLE *Venetian, XVIII Century*

15.

Serpentined oblong top in marbleized green. Open frieze of rocaille motives, scrolling into cabriole legs which are adorned at the knees with cartouches.

*Height, 31 inches; length, 48 inches.*

167—CARVED WALNUT CENTRE TABLE *Spanish, XVII Century*

40.

Oblong top; enriched with spiraled flutings and leaf motives. Supported on open-scrolled lyre ends having reinforcing brackets to centre of table.

*Height, 32½ inches; length, 50 inches; width, 25½ inches.*

168—CARVED CHESTNUT MIRROR FRAME

*Italian, Early XVIII Century*

20.

Oblong, deeply molded frame; enriched with leaf and pearl motives.

*Height, 15½ inches; width, 13½ inches.*

169—CARVED AND GILDED MIRROR FRAME

*Venetian, XVII Century*

25.

Oblong, with rounded facias, enriched with pierced scrollings of acanthus leaves and berries.

*Height, 23½ inches; width, 18½ inches.*

170—CARVED AND GILDED MIRROR

*Italian, XVIII Century*

50.

Oblong frame, enriched with leaf scrollings and exterior scrollings of rocaille and leafage.

*Height, 36 inches; width, 28 inches.*

171—INLAID PEAR-TREE CENTRE TABLE      *Italian, XVIII Century*

*20.* Beaded square top, enriched with feather panels, stellate scrolled medallion and tulip corners; frieze somewhat similarly inlaid. Supported on boldly scrolled cabriole legs.

*Height, 30½ inches; width, 21¼ inches.*

(Companion to the following)

172—INLAID PEAR-TREE CENTRE TABLE      *Italian, XVIII Century*

*20.* Similar to preceding.

173—TWO INLAID KINGWOOD SIDE TABLES

*Italian, XVIII Century*

*40.* Curiously sectioned and molded semi-circular top, with insert of tapestry and dove marble. Deep body similarly sectioned with feather panels to top; arranged with two drawers; supported on cabriole legs. Trimmed with brass loop handles, escutcheons and various appliqués.

*Height, 31 inches; width, 17½ inches.*

174—INLAID TULIPWOOD SIDE TABLE      *Italian, XVIII Century*

*30.* Feather paneled and molded semi-circular top, with valanced border and oval central medallion. Frieze of similar contour to top and paneled in a similar manner. Supported on square tapering legs.

*Height, 31½ inches; width, 31 inches.*

175—INLAID TULIPWOOD COMMODE      *Italian, XVIII Century*

*25.* Serpentine top, ends and front; fitted with two drawers having feathered panels, central circular medallions and key-scrolled bandings. Supported on curved legs, trimmed with *cuirre doré* scrolled feet.

176—INLAID PEAR-TREE AND SATINWOOD COMMODE

*Italian, XVIII Century*

*✓50.* Oblong top with four banded and feathered panels, enriched with small floral motives at corners and bearing a central lozenge-shaped medallion occupied by a jardinière on which are four doves. The front arranged with three long drawers having similar broad bandings to top and small inlay corners occupied by birds. Trimmed with elaborately scrolled *cuirre doré* escutcheons. Supported on short square tapering legs.

*Height, 36¾ inches; length, 50 inches.*

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177—SATINWOOD AND WALNUT COMMODE MOUNTED IN CUIVRE DORÉ  
*Italian. XVIII Century*

40. Oblong top, the front arranged with two long drawers bordered with herringbone inlay: trimmed with *cuirre doré*, scrolled escutcheons and bail handles having leonic and nymph's-head motives. Supported on square tapering legs.

*Height, 37½ inches; width, 50½ inches.*

178—INLAID WALNUT AND TULIPWOOD COMMODE

*Italian. XVIII Century*

70. Molded oblong top and front deeply banded with tulipwood; front fitted with two large enclosing doors having central fan medallion in satinwood similar to one on top. Supported on tapering square legs.

*Height, 37 inches; length, 46 inches.*

*(Companion to the following)*

179—INLAID WALNUT AND TULIPWOOD COMMODE

*Italian. XVIII Century*

55. Similar to preceding.

*Height, 36½ inches; length, 45¾ inches.*

180—CARVED WALNUT LEATHER CHAIR      *Spanish, XVII Century*

55. Scrolled oblong back and seat: covered in Cordovan leather, very beautifully carved with helmed coat of arms. Supported on floral scrollings amidst which are cupids and birds. Seat with four-lobed floral medallions; trimmed with brass nails. Supported on balustered legs having shell-scrolled frontal stretcher.

181—CARVED AND GILDED BANQUETTE      *Italian, XVIII Century*

30. Oblong seat, covered in very beautiful pale pink floral brocade. Supported on gadrooned and leaf-motived, tapering balustered legs, having rosettes above and honeysuckle motive at front-rail. Finished in soft green laqué and gilding.

*Height, 1 foot 5 inches; length, 5 feet 2 inches.*

182—TWO CARVED AND GILDED MIRRORS      *Italian, XVIII Century*

30. Oblong molded frames surmounted by pierced scrollings of leafage and having similar body pendant.

*Height, 24½ inches; width, 10½ inches.*



183

**183—INLAID TULIP AND SATINWOOD SIDE TABLE**

**35.** Molded oblong top; front arranged with two drawers, paneled with satinwood, occupied by beautiful scrollings of flowers and cornucopia; the ends similarly paneled; on slightly cabriole legs.

*Height, 30 $\frac{3}{4}$  inches; width, 24 $\frac{3}{4}$  inches.*

**184—CARVED AND GILDED SETTEE**

*Italian, XVIII Century*

**45.** Oblong seat, covered in very beautiful pale rose-pink floral brocade. Open seroled arms, enriched with guilloche motives terminating in volute scrollings. Supported on reed-fluted, tapering round legs. The seat-rail enriched with further guilloche motives and rosettes over the four legs.

*Height, 2 feet 10 inches; length, 5 feet 11 inches.*

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185—CARVED AND GILDED MANTEL MIRROR

*Italian, Directoire Period*

5.

Triple-paneled mirror with two narrow end panels extended above centre. Frame enriched with husk motives and flutings and having a pediment displaying an eagle, festooned with flowers. Supported at ends of foot by two recumbent lions.

*Height, 37 inches; length, 61½ inches.*

186—CARVED WALNUT PADDLE FROM THE GOLD COAST OF AFRICA

✓.

Palmette-shape paddle pierced with bands of arch-shape ornaments embodying small figures which are repeated in the border. Carved handle terminating in a coroneted motive having a series of masks surrounding. (Needs restoration.)

*Length, 50 inches.*

187—TWO CARVED AND GILDED LAQUÉ BANQUETTES

*Italian, Late XVIII Century*

100.

Oblong seats: covered in cream floral brocade. On curule supports, having terminals of swans' heads in gilding. On the seat-rail a half-elliptical fan motive. Finished in dark green laqué.

*Height, 20 inches; length, 32 inches.*

188—INLAID TULIPWOOD CENTRE TABLE *Italian, XVIII Century*

15.

Square tray top, inlaid with panels; feathered central panel having a stellated scrolled medallion; similarly paneled frieze. Supported on deeply scrolled cabriole legs having open brass floral appliqués at knees. (Needs restoration.)

*Height, 30½ inches; 22 inches square.*

189—INLAID TULIPWOOD CENTRE TABLE *Italian, XVIII Century*

15.

Similar to preceding. (Needs restoration.)

190—INLAID ROSEWOOD CENTRE TABLE

*Italian, Late XVIII Century*

✓.

Oblong top, enriched with central medallion occupied by a vase and finished with a border of geometric inlay. Frieze fitted with small drawer. Supported on tapering square legs.

*Height, 29½ inches; length, 37¾ inches.*

191—INLAID WALNUT AND TULIPWOOD WRITING TABLE

*Italian, XVIII Century*

80. Oblong top; enriched with three panels of fiddle-back walnut, having broad scrolled borders of satinwood. Central panel occupied by a large rosette; the side with shell motives. Frieze fitted with four writing slides, central long drawer, flanked by double-pedestal drawers at side; the end enriched similarly to centre panel of top. On central square legs, having brass toes.

*Height, 31½ inches; length, 43½ inches.*

192—INLAID WALNUT SIDE TABLE *Italian, Early XVIII Century*

HO. Oblong top, serpentine at front; deep frieze of similar contour, fitted with two drawers, having scrolled panels of arabesques at ends. Supported on slightly cabriole legs; the ends inlaid with valanced panels; the drawers trimmed with finely scrolled open brass escutcheons.

*Height, 32¾ inches; width, 23½ inches.*

193—Two GILDED LAQUÉ CORNER TABLES

*Italian, XVIII Century*

60. Triangular top with canted corners, covered in floral green armure; the frieze paneled with bead and reel, leaf and ribbon moldings and enriched with rosettes and husk motives. Supported on leaf adorned, tapering fluted round legs; finished in black laqué, the ornamentation gilded.

*Height, 33 inches; width, 28 inches.*

194—CARVED AND GILDED MIRROR *Italian, XVIII Century*

17.50 Ribbon-motived square frame with rounded corners, the ribbon sustaining clusters of apples, pears and grapes.

*Height, 33½ inches; width, 32½ inches.*

195—CARVED AND GILDED MIRROR *Italian, XVIII Century*

65. Oblong molded frame with two arched panels at ends, surmounted by a wreathed oval medallion bearing a jardinière and two cooing doves. Supported at ends on leaf-scrolled claw feet.

*Height, 35 inches; length, 50½ inches.*

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196—CARVED AND GILDED MIRROR

*Florentine, Late XVIII Century*

*15.* Oval molded frame, enriched with ovulo motives surrounded by open scrollings of fine acanthus leaves. (Needs slight restoration.)

*Height, 36½ inches; width, 29½ inches.*

197—CARVED AND GILDED TRIPLEX FIRE-SCREEN

*Venetian, XVIII Century*

*30.* Upright oblong central panel, enriched with rocaille scrollings at pediment, base and sides. Fitted with mirror and having two small scrolled and hinged wings similarly enriched to central panel. Supported on arched scrolled cross feet. (Needs restoration.)

*Height, 45½ inches; total width, 38¼ inches.*

198—SIX CARVED AND GILDED LAQUÉ ARMCHAIRS

*Italian, XVIII Century*

*150.* Molded and fluted oval back, centered with classic mask at crown. Seat covered in floral gold-ivory brocade. Open scrolled arms terminating in rosetted square panels. Supported on fluted round tapering legs, enriched with leaf motives; frontal-rail with further flutings and rosettes. Finished in pale green laqué, the ornamentation gilded.

199—TWO GILDED LAQUÉ BANQUETTES

*Italian, XVIII Century*

*85.* Molded and rosetted oblong seat; supported on tapering fluted legs. Loose seats, one in cream armure, the other in old-green Roman satin; finished in black laqué; the ornamentation gilded.

200—CARVED WALNUT THREE-BACK SETTEE

*Venetian, XVIII Century*

*85.* Graceful open molded back, triple-serpentine at crown. Supported on three pierced fluted vase-shaped splats each centered above with a stellate rosette. Open scrolled molded arms and supports; balanced seat-rail with centre rosette and cabriole legs. Two loose seats cannées.

*Height, 3 feet 2¼ inches; length, 6 feet 4 inches.*

201—BEAUTIFUL DECORATED PLATEAU      *Italian, XVIII Century*

25. In five sections, those at ends having canted corners finished with a gilded molded rim. Painted in the Roman manner on a coating of plaster with central panel having a rustic tree, bearing bunches of grapes with numerous cupids gathering and sporting with the grapes. At ends are two trophies on which demi-figures appear. Border of scrollings interrupted at intervals by birds and medallions of further cupids. (Needs restoration.)

*Length, 7 feet 10 inches; width, 1 foot 11 inches.*

202—SATIN INLAID MAHOGANY SETTEE      *Italian, XVIII Century*

45. Open oblong arms with lyre-shaped splats. Supported on square tapering legs; enriched with broad bandings of tulip and satin-wood. Seat covered in pale blue Adam patterned armure.

*Height, 34½ inches; length, 68½ inches.*

*(Companion to the following)*

203—SATIN INLAID MAHOGANY SETTEE      *Italian, XVIII Century*

5. Similar to preceding. The seat covered in old-rose floral armure.

210. 204—CARVED AND GILDED DAY BED      *Italian, XVIII Century*

210. Flaring head and foot and seat covered in ivory chintz arranged with Chinese figures and flowers. Supported on tapering fluted legs; the seat-rails and head panels enriched with pearl motives in gilding on ivory laqué grounds.

*Height, 2 feet 9½ inches; length, 5 feet 6 inches.*

205—WALNUT BED MOUNTED IN CUIVRE DORÉ

*Italian, XVIII Century*

30. High paneled head- and foot-board; enriched with *cuirvre doré* capital and appliqués. The back having panel fitted with three old prints displaying cupids and landscapes. Deeply curved front, paneled with brass moldings. Furnished with two bolsters and two loose pillows. Small half-lozenge-shaped canopy enriched with a wreath of gilded flowers set upon pale blue silk fluting and having pale blue silk curtains trimmed with edging and silk galloon.

*Height, 5 feet 1½ inches; width, 3 feet 10 inches; length, 6 feet 10 inches.*

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206—MAHOGANY CHEVAL MIRROR MOUNTED IN CUIVRE DORÉ

*Empire Period*

30.

Molded oblong mirror sustained in an architectural frame, having slanting pediment and frieze; supported on columns terminating in flaring curved legs. Mounted in *cuirre doré* with scrolled appliqués, festoons, capitals, bases and castored claw feet.

*Height, 6 feet 8½ inches; width, 2 feet 11 inches.*

JAN PAOLO GILLEMANS

ANTWERP: 1618—1675

207—CUPIDONS AND FRUIT

31.

*Height, 38 inches; width, 35 inches*

Before an arched and columned palace three cupidons are seen about a balustrade in the foreground draping the balustrade and a huge vase at left with wonderful fruit in many festoons. Through an archway at left a distant view of the country is seen.

*Note:* This canvas was originally signed, but the signature disappeared during its restoration.

AMERICAN AND ENGLISH FURNITURE OF THE  
XVIII CENTURY

208—INLAID MAHOGANY TOILET MIRROR

*Sheraton Period*

32.

Oblong mirror, pivoted to very gracefully turned supports. Bases with bow front fitted with three drawers and having ball feet. (Needs slight restoration.)

*Height, 26¼ inches; width, 27½ inches.*

209—INLAID MAHOGANY FOLDING CARD TABLE

*American, XVIII Century*

40.

Folding oblong top, pivoted to turn and disclosing large compartment in frieze. The top enriched with central oval shell medallion and fan corners; frieze has similar fan corners and panels over tapering square legs which are adorned with husk drops. (Needs slight restoration.)

*Height, 28 inches; width, 36½ inches.*

210—INLAID MAHOGANY BREAKFAST TABLE

*American, Late Sheraton Period*

40. Circular tilting top, enriched with fan medallion and border of arches. Supported on gadrooned baluster shaft and scrolled tripod legs, terminating in claw feet.

*Height, 29 inches; diameter, 40½ inches.*

211—INLAID MAHOGANY FOLDING CARD TABLE

*American, XVIII Century*

40. Top finely banded with satinwood, of blunted-oval form when open; frieze of similar contour, fitted with drawer. Supported on square tapering legs. (The interior of top lacks lining.)

*Height, 28 inches; top open, 28 inches.*

212—INLAID MAHOGANY PEMBROKE TABLE

*American, XVIII Century*

70. Banded oblong top, with two rule-jointed leaves, having serpentinized ends and broad insert around corners. Frieze fitted with end drawer, and having large banded oval medallions. Supported on tapering square legs; enriched with paneled husk motives. (Needs slight restoration.)

*Height, 28½ inches; width, 30 inches; top, open, 37 inches.*

213—PEAR-TREE TILTING-TOP TABLE

*American, Late XVIII Century*

35. Low oval top, supported on fine urn-shaped baluster and out-curving legs, having acorn-shaped feet.

*Height, 27¾ inches; width, 25½ inches.*

214—INLAID MAHOGANY CENTRE TABLE

*American, XVIII Century*

45. Oval top and frieze enriched with lines. Supported on tapering square legs; enhanced with painted medallion and husk drops.

*Height, 28¼ inches; length, 35 inches.*

215—TWO CARVED MAHOGANY CHAIRS *American, XVIII Century*

80. Open molded and serpentinized back, having pierced incurvate fluted splat. Open scrolled arms; supported on stretchered square tapering legs. Loose seat covered in black haircloth.

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216

**216—TWO CARVED PEAR-TREE CHAIRS      *American, XVIII Century***

*160.* Molded open shield-shaped back, having pierced, fluted and festooned vase-splat rush seats. Supported on tapering stretchered legs.

**217—FOUR CARVED MAHOGANY ARMCHAIRS      *Late Sheraton Period***

*160.* Open scrolled back, with balustered crowning rail. Enriched with spirals at centre, oblong panel splat below. Open arms scrolling to side seat-rails. Supported on tapering incurved legs. Three covered in pale blue Adam silk; one in red damask.



219

218—Two MAHOGANY CHAIRS                      *American, XVIII Century*

80. Open, somewhat lyre-shaped, back, with incurving pierced fluted splat. On stretchered tapering square legs. Loose seat covered in crimson brocade. (Worn.)

220.—INLAID MAHOGANY FOLDING CARD TABLE

*American, XVIII Century*

220. Semi-circular top, enriched on interior and exterior with floral semi-circular medallions and bandings of satinwood. Frieze of similar contour to top, having medallions of lilies-of-the-valley; over square tapering legs, enriched with husk drops.

*Height, 29 inches; diameter, 36 inches.*

220.—INLAID OAK CENTRE TABLE

*Elizabethan Period*

220. Clamped oblong top. Frieze inlaid with chevrons in boxwood and ebony, having dentiled bandings. Supported on bulbous legs with Ionic capitals and heavy box stretcher.

*Height, 30 inches; length, 54 inches; width, 29½ inches.*

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**221—RARE SET OF SIX CARVED MAHOGANY CHAIRS**

*Burling, New York, XVIII Century*

*900.* Flaring open backs with four pierced, scrolled, medallioned and serpentined ladders. Supported on stretchered square legs. Loose seats covered in rose velours.

*Note:* It is almost impossible to find a complete set of American chairs, such as these, in so beautiful condition and of this fine type of workmanship. Burling was noted for his chairs, and advertised them with illustrations in the New York newspapers of his day.

222—EARLY AMERICAN CARVED MAHOGANY EXTENSION TABLE

60. Molded circular top and frieze, supported on split baluster, rosetted between four serolloed legs, having claw feet and leaf-knees. Five extra leaves.

*Height, 31 inches; diameter, 60 inches.*

223—CARVED MAHOGANY CONSOLE TABLE

*American, Empire Period*

40. Oblong, molded frieze; supported on serolloed legs having leonine heads and claws, and an incurved shelf stretcher. Finely modeled pink marble top.

*Height, 37 inches; length, 44 inches.*

ITALIAN BAS-RELIEFS OF THE XV AND XVI CENTURIES

224—TWO STUCCO BAS-RELIEFS

*Italian, XVI Century*

10. Circular; one with subject, THE RAPE OF THE SABINES; the other, THE CRUCIFIXION. In gilded frames.

*Diameter, 5½ inches.*

225—SCULPTURED HALF-STATUARY BAS-RELIEF

*Sienese School, XVI Century*

30. MADONNA AND CHILD. Delicately cut in low relief on an arched molded tablet. The haloed Holy Mother seen at almost three-quarter length, wearing clinging robes and a mantle over her head; she holds the holy Child towards her with her two arms; slightly clad.

*Height, 20½ inches.*

226—PAPIER-MACHÉ BAS-RELIEF      *Florentine School, XVI Century*

30. THE HOLY FAMILY. The Holy Mother, wearing clinging robes, is seen at half-length toward right, holding the Saviour on her arm, he and she looking downwards toward St. John, who is at extreme left. Has been painted reddish-brown. In gilded arched frame.

*Length, 16 inches; width, 14½ inches.*

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227

227—GLAZED TERRA-COTTA *Luca della Robbia, Florentine, 1400-1482*

*330.* HEAD OF OUR LORD. Finely modeled, with divine expression; the head slightly lowered. Wearing curling hair and beard. On circular base. (Has been restored.)

*Height, 20½ inches.*

228—SCULPTURED WALNUT BAS-RELIEF *Italian, XVI Century*

*20.* ADORATION OF THE VIRGIN. Oblong, with peaked crown. Centre shows a series of three columned niches in the centre, one of which is The Holy Virgin seen at half-length flanked by two adoring angels. In the peak The Holy Father in majesty.

*Height, 12 inches; width, 7 inches.*



**229—IMPORTANT SCULPTURED STATUARY MARBLE RELIQUARY**

*Mantegazza, Antonio and Cristoforo, worked 1464-1490,  
Milanese, XV Century*

301.  
Oblong; with central opening for door which does not exist. Surrounded by rosetted leaf scrollings; flanked by pilasters having lily motives in shafts. Crocketed and pinnacled Gothic pediment enclosing bas-relief, THE RESURRECTION OF OUR LORD.

*Height, 40 inches; width, 26½ inches.*

*Note:* The Brothers Mantegazza were amongst the most famous Gothic Renaissance sculptors of Milan and received numerous commissions for the Milan Baptistry and Certosa.

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230

230—TRIPTYCH WITH POLYCHROMED STUCCO BAS-RELIEFS

*Sienese, XV Century*

170. Oblong molded reliefs with peaked crowns; in the centre one the holy Mother appears in gilded robes and haloed coronet, holding her Son on her left arm. Above is the crucifixion. At right is the figure of St. Sebastian; in the peak is the holy Virgin: in the left, is the figure of St. Martin with the announcing Angel in the peak above.

*Total height, 36½ inches; total width, 36 inches.*

231—POLYCHROMED SCULPTURED PANEL

*Sienese, Late XV Century*

90.

MADONNA AND CHILD. The Holy Mother seated at centre wearing luminous robes and holding The Saviour on her lap; her foot rests on a scrolled and shaped pedestal enriched with cherubim heads. Figures of two of the Apostles are at left and right

adoring the Saviour; above are two winged cherubim. The group rests on a canted base having two further cherubim supporting a coat of arms blazoned with an adze and a saw proper; the panel evidently having been made for an early guild. Polychroming and much gilding remains; the whole within an oblong molded frame.

*Height, 6 feet 7 inches; width, 3 feet 8 inches.*

## ITALIAN FURNITURE OF THE XVI AND XVII CENTURIES

### 232—SCULPTURED AND INLAID BONE COFFRET

*Italian, XVI Century*

50. Molded and domed hinged oblong cover; enriched with carved panel and border of sirens and foliage and geometrically inlaid border. The body with series of saintly figures on bracket feet.

*Height, 8½ inches; length, 12½ inches.*

### 233—CARVED AND GILDED RELIQUARY

*Italian, XVII Century*

10. In the form of a capital, having bracketed cornice, leaf supports and central oblong panel, grated in forged iron.

*Height, 8 inches; length, 13¼ inches.*

### 234—CARVED WALNUT COFFRET

*Venetian, Late XVI Century*

22. Oblong, with molded domed cover, enriched with leaf and rosette corners and moldings. Deeply fluted body having leaf corners, scrolled valance and claw feet. The interior fitted with compartment lined with old-pink velours.

*Height, 9¼ inches; length, 18½ inches.*

### 235—IVORY INLAID WALNUT COFFRET

*Italian, XVI Century*

25. Oblong hinged top; the body on all sides inlaid with panels of geometric rosettes and stellate borders.

*Height, 11 inches; length, 18½ inches.*

### 236—CARVED WALNUT STATE CHAIR

*Florentine, Early XVII Century*

45. Oblong back and seat; covered in floral crimson damask; terminals to back in the form of gilded satyr-heads. Massive, open-scrolled arms on square supports, continuing into legs having pierced double-scrolled lyre motive; frontal stretcher: enriched with fleurs-de-lis.

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237—CARVED WALNUT STATE CHAIR *Florentine, Early XVII Century*

45. Similar to the preceding except the terminals are scrolled acanthus leaves.

238—TOOLED LEATHER AND CARVED WALNUT ARMCHAIR  
*Savoyard, Late XVI Century*

70. Oblong back and seat, covered in deep brown leather; back enriched with a paneled border displaying scrollings and other floral motives. Trimmed with brass nails over scrolled arms terminating in rosettes. Supported on square balusters and legs, having valanced side stretchers and pierced frontal and rear stretchers of double lyre motives.

239—CARVED WALNUT STATE CHAIR *Tuscan, XVII Century*

45. Serpentined oblong back and seat; covered in floral crimson damask. Deeply scrolled open arms, terminating at both ends in large acanthus leaves. Supported on spirals which continue into H-stretchered legs.

240—CARVED AND GILDED TABERNACLE FRAME  
*Italian, XVII Century*

17.50 Deeply scrolled and molded pediment; supported on pilasters having leaf capitals and flanking brackets of scrolled putti heads. On molded base. Height, 21 inches; width, 18½ inches.

241—SCULPTURED WALNUT MIRROR FRAME  
*Italian, Late XVI Century*

12.50 Molded oblong; enriched with groups of amorene paterae and scrollings. The crowning and side groups in full relief of papier-maché. (Reconstructed from ancient carvings.) Height, 20¾ inches; width, 20 inches.

242—TWO INLAID WALNUT REFECTIONY BENCHES  
*Italian, XVII Century*

160. Molded oblong top, enriched with stellated diamond interlacing border. Supported on open scrolled lyre-ends, having central stretcher and stellate inlaid panels. (Have been reconstructed.) Height, 19¼ inches; width, 19 inches.

(Companion to the following)

243—TWO INLAID WALNUT REFECTIONY BENCHES  
*Italian, XVII Century*

160. Similar to preceding. (Have been reconstructed.)



244

244—TOOLED LEATHER AND CARVED WALNUT STATE CHAIR

*Savoyard, Late XVI Century*

90. Oblong back and seat covered in deep russet leather, trimmed with brass nails and having gilded leaf terminals to back, which is enriched with gilded leaf tooled cartouche and floral borders. Open scrolled arms on square supports continuing into legs having carved double lyre motived frontal stretcher.

245—LAQUÉ GESSO MIRROR FRAME

*Italian, XVI Century*

12:50 Oblong; enriched with alternate acanthus leaf husks and medallions. Laqué walnut color.

*Height, 27 inches; width, 20½ inches.*

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246—ELABORATELY INLAID TABLE CABINET

*Italian, Early XVI Century*

45.

Oblong, with hinged top giving access to a compartment; hinged fall-front; the interior fitted with three mock drawers before the compartment and a centre door flanked by seven small drawers. The top, ends and front beautifully paneled in varied fruit-woods with scrolled borders; the front panels enriched with sprays of flowers, each sheltering a bird. The interior of fall-front enriched with musical instrument, vines and broad strap scrollings; the drawers and doors with landscapes showing many ancient buildings, mounted with original forged iron scrolled corners, lock, hasp, bolts and side bail-handles.

*Height, 18 inches; length, 21 inches.*

*Note:* This rare type of cabinet is in its original condition, and has a beautiful warm golden-toned patina.

247—SCULPTURED BOXWOOD PEDIMENT                    *Sienese, XVI Century*

Molded arched panel, terminating at ends in circular rosettes.

16. Very finely sculptured central panel displaying three heads of cherubs before a cloud-motived background. Rich old patina.

*Height, 7½ inches; length, 30¾ inches.*

248—PEAR-TREE, WALNUT AND KINGWOOD INLAID COMMODE MOUNTED  
IN CUIVRE DORÉ    *Italian, Late XVIII Century*

90. Scrolled molded oblong top, inlaid with feathered panels of walnut parted by bandings of pear-tree. The front and ends of similar deeply scrolled contour and inlaid like the top; fitted with two long drawers; supported on out-set balusters continuing into cabriole legs. Mounted in *cuirre doré* with cartouche handles, escutcheons and open leaf-scrolled toes.

*Height, 33½ inches; length, 39 inches.*

249—TWO CARVED WALNUT ARMCHAIRS

*Venetian, Late XVI Century*

80. Square back and seat; covered in crimson floral armure; trimmed with fringe. Exceptionally fine open-scrolled arms, supported on baluster continuing into double stretchered legs.

250—CARVED WALNUT STATE CHAIR                    *Venetian, XVII Century*

110. High flaring oblong back; double serpentined at crown and seat. Covered in crimson floral damask. Trimmed with Vandyck fringe. Fine open, molded and scrolled arms on vase-balustered supports; on somewhat similarly shaped legs to supports having double U-stretcher.

251—TOOLED LEATHER AND CARVED WALNUT CHAIR

*Savoyard, Late XVI Century*

90. Oblong back and seat; covered in deep brown hide; the back finely tooled with helmed shield, surrounded by scrollings and having a festooned mask at foot. Border of symbolic figures and further scrollings. Trimmed with original brass nails and surmounted by leaf-scrolled finials; on square legs having box stretcher at foot and open stretcher toward seat-rail, displaying princely Savoy knot.

(Companion to the following)

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252—TOOLED LEATHER AND CARVED WALNUT ARMCHAIR

*Savoyard, Late XVI Century*

65.

Similar to preceding, but with flat arms and frontal splat of double-lyre motives.



253

253—WALNUT SAVONAROLA CHAIR

*Florentine, XVI Century*

35.

Curule arm supports and legs formed of many rails, pivoted at seat and below to fold. Loose adjustable cover. Scrolled back centered with a shield. Arms terminating at front in rosettes; the legs supported on fluted cross feet.

254—CARVED WALNUT STATE CHAIR

*Italian, XVII Century*

45.

Serpentined oblong back and scrolled valanced seat; covered in floral crimson armure. Exceptionally well molded and scrolled medallioned enrichment at fronts. Supported on stretchered balustered legs.



255

**255—INLAID TULIPWOOD AND WALNUT COMMODE**

*Italian, XVIII Century*

95.

Feather paneled oblong top, enriched with floral circular medallion and leaf border. Front fitted with three paneled drawers and ends, enriched with vases and scrollings of flowers. Supported on tapering square legs. The two lower drawers trimmed with lions' heads and ring motives.

*Height, 34 inches; length, 50½ inches.*

*(Companion to the following)*

**256—INLAID TULIPWOOD AND WALNUT COMMODE**

*Italian, XVIII Century*

95.

Similar to preceding. (Needs slight restoration.)

**257—WALNUT SAVONAROLA CHAIR**

*Florentine, XVI Century*

257.

Serpentined supports and legs, pivoted at seat and below to fold, formed of many rails, the frontal being carved with rustifications. Molded flat arms and scrolled adjustable back.

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258

258—CARVED AND GILDED MANTEL MIRROR

*Italian, XVIII Century*

*120.* Oblong molded frame, with two narrow end panels, finely enriched with open gilded leaf scrollings, each surmounted by two birds and supported on sphinxes. Frieze of festooned drapery and rosettes surmounted by a leaf molding; supported on scrolled claw feet.

*Height, 34½ inches; length, 55 inches.*

259—TOOLED LEATHER AND WALNUT CHAIR

*Savoyard, XVI Century*

*55.* Oblong back and seat, covered in deep brown hide, trimmed with brass nails; the back with carved finials and enrichment of gilded tooling displaying a medallion of flowers amidst scrollings and borders in which figures of nymphs appear. On stretchered square legs having pierced upper frontal stretcher displaying the princely Savoy knot. (Leather needs slight restoration.)



260

260—CARVED WALNUT DANTESCA CHAIR *Florentine, XVI Century*

90. Oblong back and seat of deep brown hide; open scrolled arms terminating in rosettes, curule legs and supports pivoted at centre with a rosette and having molded and valanced cross feet.

261—INLAID WALNUT PRIE-DIEU *Italian, XVII Century*

35. Molded incurved oblong top. Frieze fitted with drawer of similar contour. Supported on tapering square legs and molded serpentine base, also fitted with drawer: the top, legs, base and drawer skilfully inlaid with floral arabesques, jardinières, sprays of flowers and sacred monogram.

*Height, 31 inches; length, 34 inches.*

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262—CARVED WALNUT DANTESCA CHAIR *Florentine, XVI Century*

90. Oblong back and seat of deep brown hide; open scrolled arms terminating in rosettes. Curule legs and supports pivoted at centre with a rosette and having molded and balanced cross feet.

263—WALNUT CONSOLE TABLE MOUNTED IN CUIVRE DORÉ  
*Florentine, Late XVI Century*

30. Lunette top and paneled frieze. Supported on tapering curved legs terminating in gilded claw feet. Two incurved shelf stretchers mounted in *cuirre doré* with molding at top, rosettes and acanthus leaf appliqués.

*Height, 42½ inches; width, 33 inches.*

*(Companion to the following)*

264—WALNUT CONSOLE TABLE MOUNTED IN CUIVRE DORÉ  
*Florentine, Late XVI Century*

30. Similar to preceding with the exception of a slight variation in detail.

*Height, 43 inches; width, 32½ inches.*

265—VERY IMPORTANT IVORY INLAID WALNUT REFECTIONARY TABLE  
*Florentine, XVI Century*

750. Oblong top: lavishly inlaid with ivory having stellated square at centre, scrollings and rosetted border. Supported on board lyre-scrolled ends, having shaped transverse stretcher about centre.

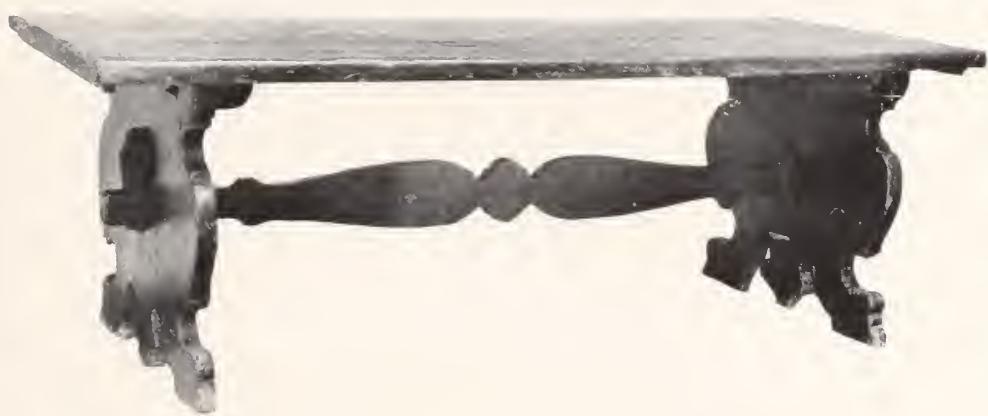
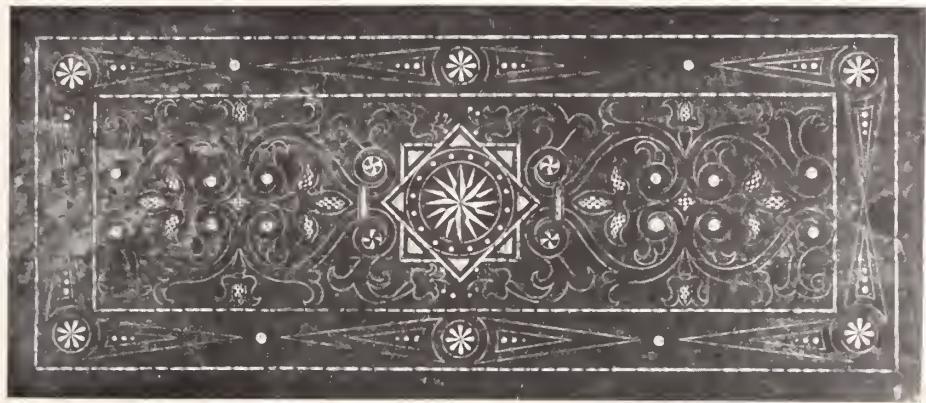
*Height, 2 feet 8¼ inches; length, 7 feet 10 inches; width, 3 feet 11½ inches.*

*(Illustrated)*

266—CARVED AND GILDED MIRROR *Italian, XVIII Century*

65. Oblong molded frame, enriched at intervals with patera flutings and pearl moldings and surmounted by an elaborate pediment developing a vase of scrolling flowers; the sides and foot with further open scrollings of acanthus leaves.

*Height, 6 feet 4 inches; width, 3 feet ½ inch.*



No. 265—VERY IMPORTANT IVORY INLAID WALNUT REFECTOR Y TABLE  
AND TOP (*Florentine, XVI Century*)

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268

**267—CARVED AND GILDED MIRROR**      *Italian, XVIII Century*

*70.* Molded oblong frame enriched with a festooned pediment developing an open medallion bearing a nymph's mask, surmounted by a vase of flowers. The sides and foot enriched with medallions and open scrollings.

*Height, 65½ inches; width, 26½ inches.*

**268—CARVED AND GILDED MANTEL MIRROR**

*Italian, XVIII Century*

*80.* Molded oblong frame; enriched with festooned pediment, developing oval medallion occupied by a putto riding a lion, surmounted by a jardinière of flowers. The side and foot with scrollings and rosettes. Portions of ornamentation in composition.

*Height, 51½ inches; length, 56½ inches.*

### ITALIAN TEXTILES AND ORIENTAL RUGS

269—TWO IVORY BROCADE COVERS

*Louis XIII*

30. Damassé ivory grounds, woven in dainty pastel colors with lacy scroll cartouches bearing vines of flowers and pendent fruit motives. (One much joined.)

51 inches by 34 inches.

270—GREEN DAMASK PORTIÈRES

*Italian, XVII Century*

40. Two-toned pale field green, woven alternately with stellate medallions, occupied by bouquets of conventionalized flowers and jardinières emitting imbricated and other scrollings.

Length, 9 feet 4 inches; width of two, 3 feet 7 inches; and of one, 1 foot 10 inches.

271—TWO GREEN DAMASK PORTIÈRES

*Italian, XVII Century*

65. Two-toned daffodil green, woven with alternate large bouquets of flowers and fruit motives. Trimmed with silk galloon.

Length, 10 feet; width, 4 feet 4 inches.

272—SENNA PRAYER RUG

*XVII Century*

35. Blue-black mihrab, occupied by a floral arched motive which has been cut in the centre and filled in with old-green. Zig-zag spandrels occupied by closely placed floral motives in blacks and pale yellows on rose grounds. Three small floral borders in similar colors to spandrels, having a yellow pinnacle at centre of foot. (Needs restoration.)

38 inches by 38 inches.

273—CAUCASIAN RUG

*XIX Century*

100. Florally striped blue field bearing three latch-hooked diamond medallions joined at centre and occupied by floral cruciform motives and rosetted blue-back borders executed in pastel colors. Pale old-pink borders, fluctuating to almost apricot-yellow, occupied by geometric plaquettes and bar motives. Pinnacled and key-scooped guards.

9 feet 6 inches by 5 feet 9 inches.

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**274—SOUMAK CARPET**

*XVIII Century*

*170.* Field occupied by seven oblong panels, occupied by stellated and latched-hooked lozenge medallions; woven in green-yellows, mellow blues, ivory and greens. Very unusual latch-hooked chevron borders, interrupted at intervals by diamond motives. Blue floral guards with latch-hooked outer banding.

10 feet 5 inches by 5 feet 9 inches.

**275—KURDISH RUG**

*XVIII Century*

*70.* Tawny-black field, woven in pink, yellow and blue with closely placed conventionalized bouquets of tulips. Rose-red borders bearing curious leaf and "U" motives. Guards with meanderings of ribbons and blossoms.

10 feet 6 inches by 3 feet 4 inches.

**276—SOUMAK CARPET**

*XVIII Century*

*180.* Rich fluctuating rose-red field with three large lozenge-shaped medallions having stellate centres; eight smaller elongated octagonal medallions at sides. Executed in fine yellows, beautiful sapphire-blue, pinks, purple and soft greens. Border of stellate motives within oblong panels. Floral guards with an outer latch-hooked band.

11 feet 7 inches by 6 feet 6 inches.

**277—SOUMAK CARPET**

*XVIII Century*

*270.* Similar to preceding. Chevrons replace the paneled border of the previous.

11 feet 3 inches by 6 feet 11 inches.

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OTTO BERNET,  
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